



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

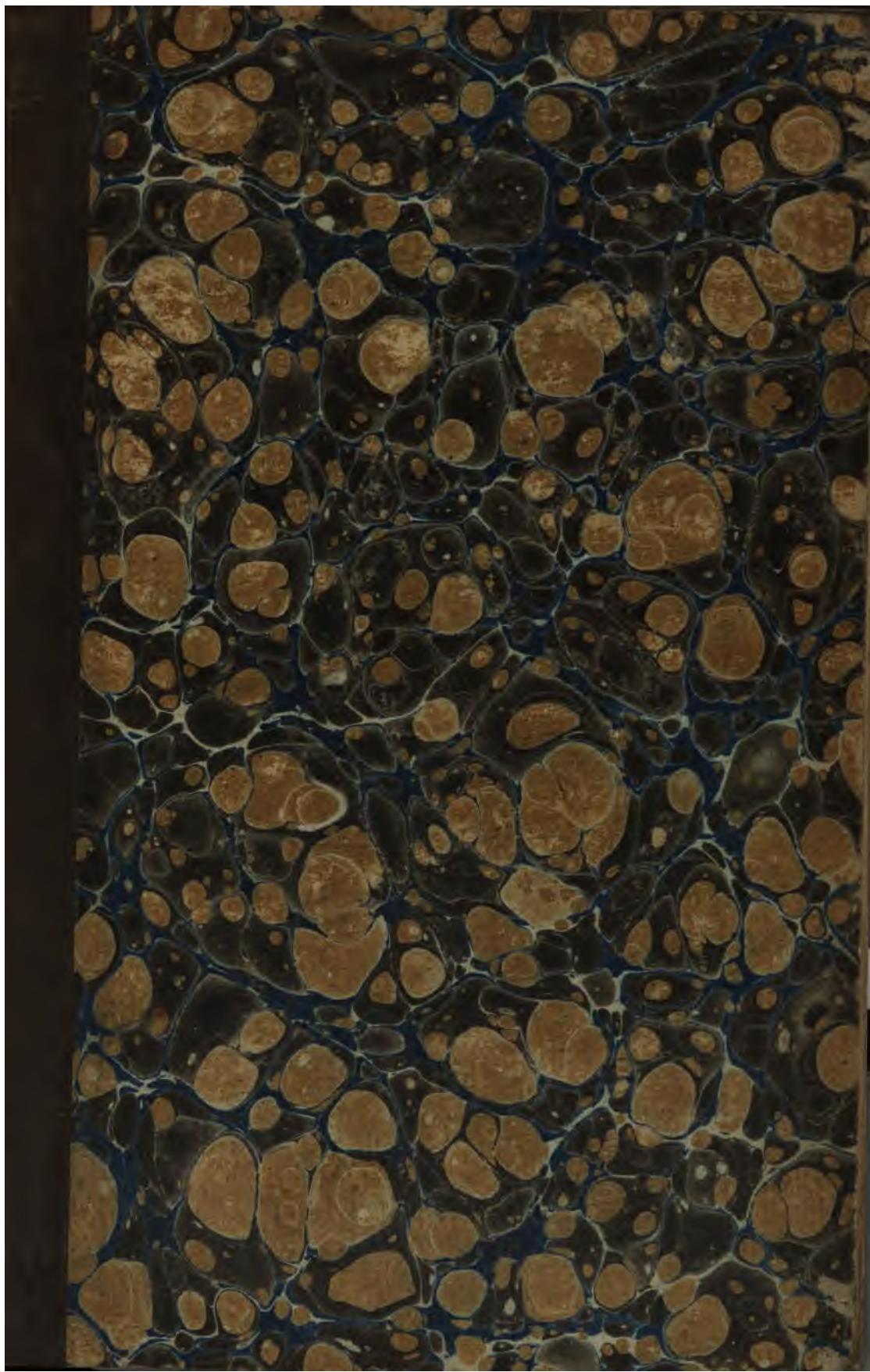
Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>





600054056Q

42.

1160.





GREGORIAN

AND OTHER

Ecclesiastical Chants,

ADAPTED TO

THE PSALTER AND CANTICLES

AS THEY ARE

Pointed to be Sung in Churches.

SECOND EDITION,
ENLARGED AND CORRECTED.

LONDON:

JAMES BURNS, 17 PORTMAN STREET,
PORTMAN ~~S~~QUARE.

1842.

1160.

IN the following collection, Chants 1 to 24 are intended to be sung, according to the ancient practice of the Church, in unison, without instrumental accompaniment.* Should it be thought desirable to vary the close, a suitable ending may be made by singing the Gloria Patri in *harmony*, either to the same chant, or to some other harmonised one of similar character.

The chants, it will be seen, are, with few exceptions, *single* chants; and these, it is believed, are the best adapted for general use, both as affording greater facilities for *congregational* singing, and also enabling the two divisions of the choir to sing alternate verses, each to a complete chant. In general, the chant should be changed for each psalm.

In this collection, the chants marked M. are harmonised by Thomas Morley, A.D. 1597. For those marked D., the work is indebted to the kindness of W. Dyce, Esq., of King's College. The remainder, except where otherwise mentioned, have been arranged by Mr. Ingram, choir-master of All Souls Church, St. Marylebone, who has also obligingly lent his general assistance to the whole.

* One advantage of using the chants in *unison* will be found to be this, — that each word and syllable of the psalm will be *distinctly* heard, thus obviating an objection often brought against chanting. Let the entire congregation only sing the Gregorian Chants in unison, and this peculiarity, as well as the very striking effect of the whole, will at once be perceived.



The Gregorian Chants for the Psalms.

First Tone.

No. 1.

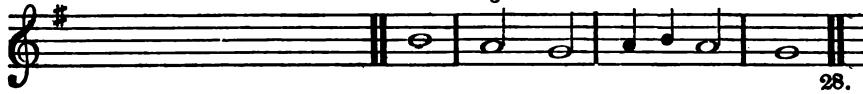
First Ending.



36.*

No. 2.

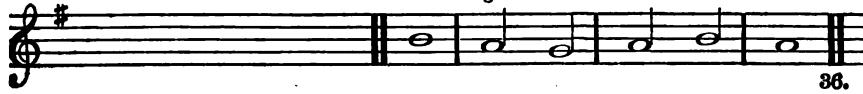
Second Ending.



28.

No. 3.

Third Ending.



36.

No. 4.

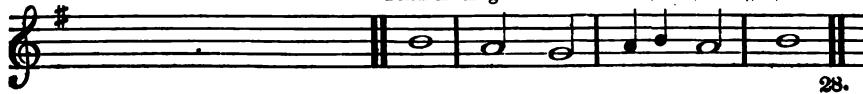
Fourth Ending.



28.

No. 5.

Fifth Ending.



28.

No. 6.

Second Tone.



29.

Third Tone.

No. 7.

First Ending.



32.

No. 8.

Second Ending.



32.

No. 9.

Third Ending.



32.

No. 10.

Fourth Ending.



33.

* These figures refer to numbers in the chants (pp. 6 to 15), and indicate the harmonies which may be sung to the Gloria Patri after the foregoing melodies.

Eighth Tone.

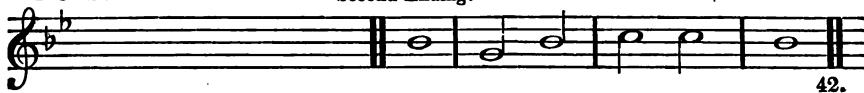
No. 22.

First Ending.

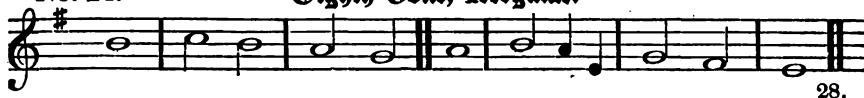


No. 23.

Second Ending.



No. 24.

Eighth Tone, Irregular.

Gregorian Chants.

No. 25.

I.*

M.

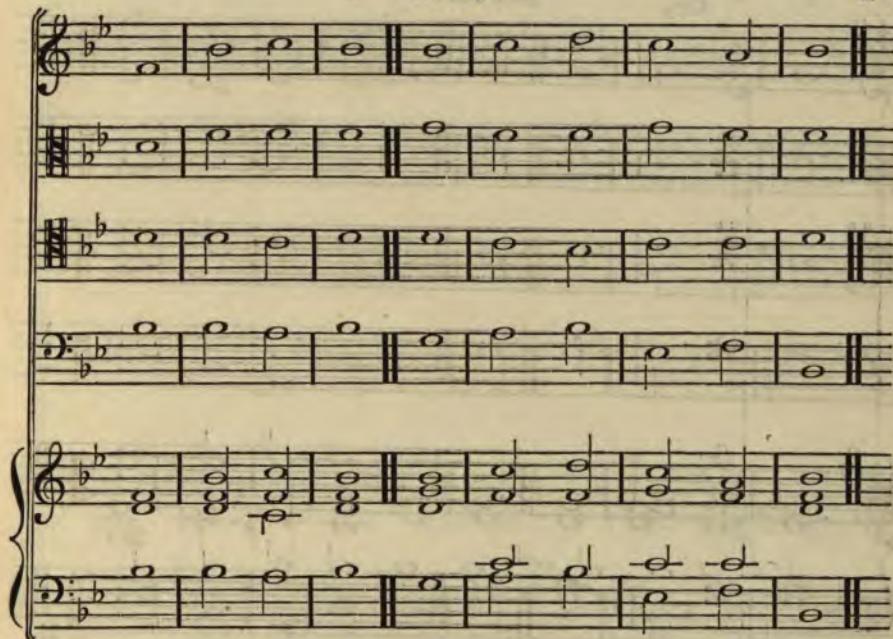
No. 26.

3.

* These figures denote the numbers of the Gregorian Chants (pages 1 to 3), here harmonised. In some cases (as above), the Tenor voices sing the melody; in others, it is assigned to the Treble.

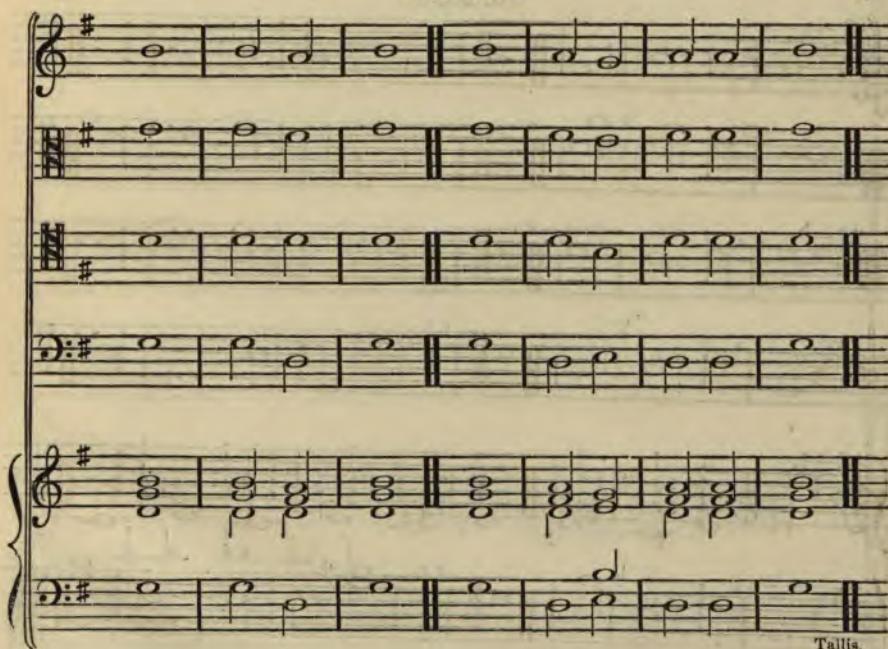
No. 27.

4.



No. 28.

4.



No. 29.

6.

* **Or,**

No. 30.

8.

* This bar should be used in preference to the other at the *commencement* of the psalm. The second may then be continued throughout. The same remark applies to No. 35.

No. 31.

8.

No. 32.

9.

No. 33.

9.

No. 34.

15.

No. 35.

15.

* **Or,**

No. 36.

16.

* See note p. 8.

Gregorian Chants.

No. 25.

I.*

Musical score for Gregorian Chant No. 25, featuring two staves. The top staff is in Treble clef, G major, and the bottom staff is in Bass clef, D major. The music consists of quarter notes and half notes. The score is divided into measures by vertical bar lines. The bass staff includes a bassoon-like continuo line with eighth-note patterns. The score concludes with a bassoon-like continuo line on the final measure.

No. 26.

3.

Musical score for Gregorian Chant No. 26, featuring two staves. The top staff is in Treble clef, G major, and the bottom staff is in Bass clef, D major. The music consists of quarter notes and half notes. The score is divided into measures by vertical bar lines. The bass staff includes a bassoon-like continuo line with eighth-note patterns. The score concludes with a bassoon-like continuo line on the final measure.

* These figures denote the numbers of the Gregorian Chants (pages 1 to 3), here harmonised. In some cases (as above), the *Tenor* voices sing the melody; in others, it is assigned to the *Treble*.

No. 27.

4.

No. 28.

4.

Tallis.

No. 29.

6.

* Or,

M..

No. 30.

8.

D.

* This bar should be used in preference to the other at the *commencement* of the psalm. The second may then be continued throughout. The same remark applies to No. 35.

No. 31.

8.

No. 32.

9.

No. 33.

9.

No. 34.

15.

No. 35.

15.

* *Or,*

No. 36.

16.

• See note p. 8.

No. 37.

17.

Music for No. 37, consisting of five staves of Gregorian chant notation. The notation uses a mix of square and circle note heads. The first four staves are in G major (one sharp), and the fifth staff begins in D major (two sharps). The music concludes with a final cadence in D major.

No. 38.

19.

Music for No. 38, consisting of five staves of Gregorian chant notation. The notation uses a mix of square and circle note heads. The first four staves are in G major (one sharp), and the fifth staff begins in D major (two sharps). The music concludes with a final cadence in D major.

No. 39.

22.

No. 40.

22.

No. 41.

22.

No. 42.

23.

No. 43.

Music for No. 43, consisting of five staves of Gregorian chant notation. The notation is in G clef, B-flat key signature, and common time. The music is divided into measures by vertical bar lines. The first four staves are grouped together by a brace. The fifth staff begins with a large eighth note followed by a breve. The music concludes with a final measure ending in a D. The notation includes various note heads and rests, with a brace grouping the first four staves.

No. 44.

24.

Music for No. 44, consisting of five staves of Gregorian chant notation. The notation is in G clef, B-flat key signature, and common time. The music is divided into measures by vertical bar lines. The first four staves are grouped together by a brace. The fifth staff begins with a large eighth note followed by a breve. The music concludes with a final measure ending in a D. The notation includes various note heads and rests, with a brace grouping the first four staves.

Miscellaneous Chants.

No. 45.



Musical score for No. 45, consisting of five staves of music. The first four staves are in common time (indicated by a 'C') and the fifth staff is in common time (indicated by a 'C'). The first staff uses a treble clef (G-clef) and the second staff uses a bass clef (F-clef). The third staff uses a bass clef (F-clef). The fourth staff uses a bass clef (F-clef). The fifth staff uses a bass clef (F-clef). The music is divided into measures by vertical bar lines. The notes are represented by short vertical strokes on the lines. The score concludes with a double bar line and the text 'D.' at the end of the fifth staff.

No. 46.



Musical score for No. 46, consisting of five staves of music. The first four staves are in common time (indicated by a 'C') and the fifth staff is in common time (indicated by a 'C'). The first staff uses a treble clef (G-clef) and the second staff uses a bass clef (F-clef). The third staff uses a bass clef (F-clef). The fourth staff uses a bass clef (F-clef). The fifth staff uses a bass clef (F-clef). The music is divided into measures by vertical bar lines. The notes are represented by short vertical strokes on the lines. The score concludes with a double bar line and the text 'D.' at the end of the fifth staff.

No. 47.

A musical score for four voices and organ. The score is divided into four staves by a brace. The top staff is soprano, the second is alto, the third is tenor, and the bottom is bass. The music is in common time. The key signature is one flat. The score consists of four measures per staff, separated by double bar lines. The notes are primarily quarter notes and eighth notes. The bass staff concludes with a final cadence marked 'D.'

No. 48.

A musical score for four voices and organ. The score is divided into four staves by a brace. The top staff is soprano, the second is alto, the third is tenor, and the bottom is bass. The music is in common time. The key signature is one flat. The score consists of four measures per staff, separated by double bar lines. The notes are primarily quarter notes and eighth notes. The bass staff concludes with a final cadence marked 'D.'

No. 49.

D.

No. 50.

D.

No. 51.

D.

No. 52.

Farrant.

No 53.

No. 54.

[For the Athanasian Creed.]

No. 55.

[DOUBLE CHANT.]

[DOUBLE CHANT.]

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) in four systems. The score uses a soprano clef, a bass clef, and a soprano clef for the bass line. Measures are separated by vertical bar lines, and systems by double bar lines. The music consists of eighth and sixteenth note patterns.

System 1:

System 2:

System 3:

System 4:

No. 56.

[DOUBLE CHANT.]

[DOUBLE CHANT.]

The musical score consists of two staves of music. The top staff begins with a treble clef, a key signature of one flat, and a 'D' dynamic. The bottom staff begins with a bass clef, a key signature of one flat, and a 'P' dynamic. Both staves feature a variety of note heads, including open circles, solid circles, and circles with a diagonal line, along with rests of different lengths. The music is divided into measures by vertical bar lines and sections by double bar lines. The score is set against a background of horizontal five-line staves.

No. 57.

[DOUBLE CHANT.]

The musical score for Double Chant No. 57 consists of two staves of music. The top staff begins with a treble clef, a key signature of one flat, and a common time signature. The bottom staff begins with a bass clef, a key signature of one flat, and a common time signature. Both staves feature a series of note heads and rests, with vertical bar lines dividing the measures. The music is divided into two sections by a double bar line with repeat dots. The score concludes with a final measure ending in common time, indicated by a 'D.' at the end of the staff.

No. 58.

[DOUBLE CHANT.]

The musical score consists of two staves of music. The top staff is in common time and uses a soprano C-clef. The bottom staff is in common time and uses an alto F-clef. Both staves feature a mix of note heads (solid black, hollow black, and white) and rests. The music is divided into measures by vertical bar lines. The score is labeled "[DOUBLE CHANT.]". The piece concludes with a final measure ending in "D.".

Versicles and Responses.

Tallis.

Music for 'O Lord, open Thou our lips.' The notation is in common time, treble clef, and consists of a single line of music. The lyrics are: 'O Lord, open Thou our lips.'

Music for 'And our mouth shall shew forth thy praise.' The notation is in common time, treble clef, and consists of a single line of music. The lyrics are: 'And our mouth shall shew forth thy praise.'

Music for 'And our mouth shall shew forth thy praise.' The notation is in common time, treble clef, and consists of a single line of music. The lyrics are: 'And our mouth shall shew forth thy praise.'

Music for 'And our mouth shall shew forth thy praise.' The notation is in common time, treble clef, and consists of a single line of music. The lyrics are: 'And our mouth shall shew forth thy praise.'

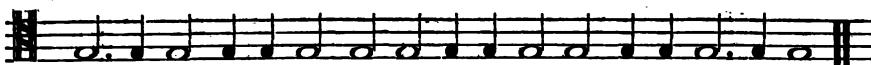
Music for 'And our mouth shall shew forth thy praise.' The notation is in common time, treble clef, and consists of a single line of music. The lyrics are: 'And our mouth shall shew forth thy praise.'

Music for 'O God, make speed to save us.' The notation is in common time, treble clef, and consists of a single line of music. The lyrics are: 'O God, make speed to save us.'

Music for 'O Lord, make haste to help us.' The notation is in common time, treble clef, and consists of a single line of music. The lyrics are: 'O Lord, make haste to help us.'

Music for 'O Lord, make haste to help us.' The notation is in common time, treble clef, and consists of a single line of music. The lyrics are: 'O Lord, make haste to help us.'

Music for 'O Lord, make haste to help us.' The notation is in common time, treble clef, and consists of a single line of music. The lyrics are: 'O Lord, make haste to help us.'



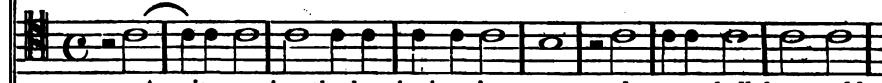
Glo - ry be to the Fa - ther, and to the Son, and to the Ho - ly Ghost.



As it was in the be-ginning, is now, and ever shall be, world



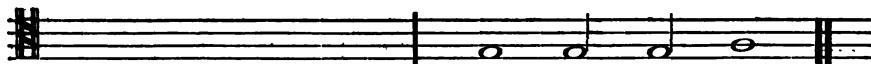
As it was in the be-ginning, is now, and ever shall be, world



As it was in the be-ginning, is now, and ever shall be, world



As it was in the be-ginning, is now, and ever shall be, world



Praise ye the Lord.



The Lord's name be prais - ed.



The Lord's name be prais - ed.



The Lord's name be prais - ed.



The Lord's name be prais - ed.

[After the Creed.]

The Lord be with you.

Let us pray.

And with thy Spi - rit. Lord, have mer - cy up -

And with thy Spi - rit. Lord, have mer - cy up -

And with thy Spi - rit. Lord, have mer - cy up -

And with thy Spi - rit. Lord, have mer - cy up -

And with thy Spi - rit. Lord, have mer - cy up -

- on us. Christ, have mer-cy up - on us. Lord, have mer - cy up - on us.

- on us. Christ, have mer-cy up - on us. Lord, have mer - cy up - on us.

- on us. Christ, have mer-cy up - on us. Lord, have mer - cy up - on us.

- on us. Christ, have mer-cy up - on us. Lord, have mer - cy up - on us.

Our Father which art in heaven, &c. A - - men.

Our Father which art in heaven, &c. A - - men.

Our Father which art in heaven, &c. A - - men.

Our Father which art in heaven, &c. A - - men.

Our Father which art in heaven, &c. A - - men.

O Lord, shew thy mer - cy up - on us. O Lord, save the Queen.

And grant us thy sal - - va - - tion. And mer - ci -

And grant us thy sal - - va - - tion. And mer - ci -

And grant us thy sal - - va - - tion. And mer - ci -

And grant us thy sal - - va - - tion. And mer - ci -

ful - ly hear us when we call up - - on thee.

ful - ly hear us when we call up - - on thee.

ful - ly hear us when we call up - - on thee.

ful - ly hear us when we call up - - on thee.

ful - ly hear us when we call up - - on thee.

En-due thy mi-nis-ters with righteous-ness.

O Lord, save thy peo-ple.

And make thy cho-sen peo-ple joy - ful.

And bless thine in - he-rit-ance.

And make thy cho-sen peo-ple joy - ful.

And bless thine in - he-rit-ance.

And make thy cho-sen peo-ple joy - ful.

And bless thine in - he-rit-ance.

And make thy cho-sen peo-ple joy - ful.

And bless thine in - he-rit-ance.

Our Father which art in heaven, &c. A - - men.

Our Father which art in heaven, &c. A - - men.

Our Father which art in heaven, &c. A - - men.

Our Father which art in heaven, &c. A - - men.

Our Father which art in heaven, &c. A - - men.

O Lord, shew thy mer - cy up - on us. *O Lord, save the Queen.*

And grant us thy sal - - va - - tion. And mer - ci -

And grant us thy sal - - va - - tion. And mer - ci -

And grant us thy sal - - va - - tion. And mer - ci -

And grant us thy sal - - va - - tion. And mer - ci -

And grant us thy sal - - va - - tion. And mer - ci -

- ful - ly hear us when we call up - - on thee.

- ful - ly hear us when we call up - - on thee.

- ful - ly hear us when we call up - - on thee.

- ful - ly hear us when we call up - - on thee.

En-due thy mi-nis-ters with righteous-ness.

O Lord, save thy peo-ple.

And make thy cho-sen peo-ple joy - ful. And bless thine in - he-rit-ance.

And maketh thy cho-sen peo-ple joy - ful. And bless thine in - he-rit - ance.

And make thy cho-sen peo-ple joy - ful. And bless thine in - he-rit-ance.

And make thy cho-sen peo-ple joy - ful. And bless thine in - he-rit-ance.

And make thy cho-sen peo-ple joy - ful. And bless thine in - he-rit-ance.

Give peace in our time, O Lord.

Be - cause there is none o - ther that fight-eth for

Be - cause there is none o - ther that fight-eth for

Be - cause there is none o - ther that fight-eth for

Be - cause there is none o - ther that fight-eth for

Be - cause there is none o - ther that fight-eth for

us, but on - ly thou, O God.

O God, make clean our hearts with - - in us.

And take not thy Ho - ly Spi - rit from us.

And take not thy Ho - ly Spi - rit from us.

And take not thy Ho - ly Spi - rit from us.

And take not thy Ho - ly Spi - rit from us.

And take not thy Ho - ly Spi - rit from us.

After 1st Collect.	After 2d Collect.	After 3d Collect and following Prayers.	Close.
 O O	O O	O O	O O
A - - men.	A - - men.	A - - men.	A - - men.
 O O	O O	O O	O O
A - - men.	A - - men.	A - - men.	A - - men.
 O O	O O	O O	O O
A - - men.	A - - men.	A - - men.	A - - men.
 O O	O O	O O	O O
A - - men.	A - - men.	A - - men.	A - - men.
 O O	O O	O O	O O
A - - men.	A - - men.	A - - men.	A - - men.
 O O	O O	O O	O O
A - - men.	A - - men.	A - - men.	A - - men.
 O O	O O	O O	O O
A - - men.	A - - men.	A - - men.	A - - men.
 O O	O O	O O	O O
A - - men.	A - - men.	A - - men.	A - - men.

Lately published, in a pocket size,

THE PSALTER;

OR,

PSALMS OF DAVID, WITH THE CANTICLES,

Pointed for Chanting.

Price 2s. 6d. in Cloth, with an allowance when taken in quantities.

